

## PIANO (Subject Code: 01)

a The lists of pieces remain in force for **two** years, and the Board publishes a selection of the set pieces for Grades 1–8. These and the other pieces may be obtained through a music dealer.

b Schedule of maximum marks for all grades:

Scales and Arpeggios/Broken Chords	21
Pieces: 1	30
2	30
3	30
Playing at Sight	21
Aural Tests	18
Total	<hr/> 150

c The examiner in marking will pay attention not only to accuracy of notes and time, but also to other elements inherent in a good performance, for example, quality of touch, variety and gradation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing and accent, and the use of practical fingering.

d Scales, arpeggios and broken chords should be played from memory, ascending and descending throughout the prescribed compass, at a pace appropriate to the technical demands of the grade, consistent with accuracy and distinctness, and without undue accentuation. In all grades, broken chords and arpeggios should be played legato; scales in Grades 1 to 5 legato, Grade 6 legato or staccato only as indicated in the syllabus, but in Grades 7 and 8 legato or staccato as directed by the examiner. Any practical and systematic fingering which produces a good result will be accepted.

e Candidates will be given a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test for Playing at Sight before they are required to perform it for assessment.

f Discretion in the use of the pedals will be taken into account, although candidates in the lower Grades who cannot reach the pedals easily will not be penalized. Similarly, candidates whose hands are too small to play the music as written will not be penalized for ‘spreading’ chords or omitting occasional notes at wide stretches provided the result is musically satisfactory.

g Candidates at a centre may be required to play either on a horizontal or an upright piano. Practice before the examination cannot be arranged, but examiners will recognize the fact that the instrument may be one to which the candidates are unaccustomed.

h Candidates may present the pieces and requirements on an electronic instrument only if they have access to one at a school or teacher’s studio where visit arrangements have already been made for other candidates. An electronic instrument will only be acceptable, however, if it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities which match those of an ordinary piano, including a sustaining pedal.

**Prep Test.** Information about this test, designed as a preparation for the Grade 1 examination and to help in the laying of good technical and musical foundations, is contained in a separate leaflet. The test, lasting approximately 10 minutes, takes the form of a positive assessment with no marks or a ‘pass’ or ‘fail’ result. A certificate, incorporating the examiner’s written report, will be given to the candidate at the end of the assessment. The three tunes, a choice of set pieces and examples of the listening games which comprise the material used for the assessment are published by the Board in *Piano Prep Test*. Further choices for the set or own-choice piece may be found in any one of the *Party Time! for Piano* albums or in Alan Haughton’s *Roundabout*, all of which are published by the Board.

**Piano Duet.** Examinations for piano duet are available at three levels – Primary, Intermediate and Advanced – and details of the requirements and suggested pieces are to be found under the subject heading Ensembles in the *Harpsichord, Organ, Guitar, Harp, Percussion, Singing & Ensembles Syllabus* published separately.

# Piano GRADE 1

**SCALES, ARPEGGIOS AND BROKEN CHORDS\***: from memory:

**Scales**: major and minor (melodic *or* harmonic at candidate's choice):

(i) with each hand separately, up and down (L.H. may, at the candidate's choice, be played down and up) in the following keys:

C, G, D, F majors } (two octaves)  
A, D minors }

(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the key of C major only (one octave)

**Arpeggios**: the common chords of C, G and F majors, and A and D minors, in root position only, with each hand separately (one octave)

**Broken Chords**: formed from the chords of C, G and F majors, and A and D minors, with each hand separately, according to the following pattern:

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

## LIST A

- 1 **S. Arnold** Giga: 3rd movt from Lesson in C, Op.12 no.2
- 2 **Attwood** Andante: 2nd movt from Sonatina no.3 in F
- 3 **Haydn** Tedesca, Hob.IX/22 no.3
- 4 **Anon.** A Toy (from 'Fitzwilliam Virginal Book'). No.1 from *A Keyboard Anthology, 1st Series, Book 1 (Associated Board)*
- 5 **Martin Frey** Kleiner Kanon (Little Canon). No.6 from *The New Sonatina Book, Elementary Grade (Schott ED 2891/ M.D.S.)*
- 6 **Purcell** Air in D minor (Z.T676). No.2 from *Easy Pieces of the 17th and 18th Centuries (Bärenreiter Praha H 4014/ Bärenreiter)*

## LIST B

- 1 **Grechaninov** March: no.3 from 'Children's Book', Op.98
- 2 **Le Couppey** Arabian Air: no.28 from 'ABC du piano'
- 3 **Oesten** Das Echo: no.14 from 'Maiblümchen', Op.61
- 4 **Brunner** Lesson in F, Op.487 no.38
- 5 **Czerny** Study in D, Op.187 no.49
- 6 **Diabelli** Bagatelle in C. *The Joy of First Classics 1, ed. Agay (Yorktown Music Press/Music Sales)*

## LIST C

- 1 **Brian Chapple** In The Pink: no.1 from 'In The Pink'
- 2 **Hovhaness** Sleeping Cat, from 'Sketchbook of Mr. Purple Poverty', Op.309
- 3 **Timothy Jackson** Eeyore's March
- 4 **Bartók** Children at Play: no.1 from 'For Children', Vol. 1 (*Boosey & Hawkes*)
- 5 **Janina Garścia** The Goldfishes, from 'Musical Pictures for the Youngest', Op.21 (*P.W.M. 5806/M.D.S.*)
- 6 **Paul Harris** Springboard, from 'All aboard!' (*Queen's Temple Publications QT75/Spartan Press*)

**PLAYING AT SIGHT**: a short piece in simple time, with hands moving separately, in the key of C, G, D or F major, A or D minor. Some accidentals, dotted and tied notes may be included. See paragraph *e* on page 20.

## AURAL TESTS FOR THE GRADE

\* Published by the Board.

## Piano GRADE 2

**SCALES AND ARPEGGIOS\***: from memory:

**Scales**: major and minor (melodic *or* harmonic at candidate's choice):

(i) in similar motion with hands together one octave apart, and with each hand separately, in the following keys:

G, D, A, E, F majors  
E, B, D minors } (two octaves)

(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the keys of C and E majors (two octaves)

**Chromatic Scale**: with each hand separately, beginning on D (one octave)

**Arpeggios**: the common chords of G, D, A, E and F majors, and E, B and D minors, in root position only, with each hand separately (two octaves)

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **Anon.** Musette, BWV Anh. II 126, from 'Clavierbüchlein vor Anna Magdalena Bach, 1725'
- 2 **Purcell** Rigadoon, Z.653
- 3 **Telemann** Minuetto: 2nd movt from Fantasia in A minor, TWV 33:32
- 4 **Burgmüller** Arabesque, Op.100 no.2. *More Romantic Pieces for Piano, Book 1 (Associated Board) or Burgmüller 25 Easy and Progressive Studies, Op.100 (Associated Board)*
- 5 **Graupner** Air en Gavotte in C. *No.7 from Telemann's Circle of Musical Friends (Peters EP 4305)*
- 6 **Haydn** Minuet in G, Hob.IX/8 no.8. *No.8 from Haydn 24 Minuets, Hob.IX/8 & 10 (Associated Board)*

### LIST B

- 1 **Gedike** Barcarolle
- 2 **Maikapar** The Moth
- 3 **Schubert** Deutscher no.2, from '12 Deutsche', D.420
- 4 **Enckhausen** Allegretto in A, Op.93 no.33. *More Romantic Pieces for Piano, Book 1 (Associated Board)*
- 5 **Kabalevsky** Waltz in D minor, Op.39 no.13. *Short Romantic Pieces for Piano, Book 1 (Associated Board)*
- 6 **M. Vogel** Moderato in C, Op.34 no.10. *More Romantic Pieces for Piano, Book 1 (Associated Board)*

### LIST C

- 1 **Absil** Musette: no.8 from 'Du rythme à l'expression', Book 1, Op.108
- 2 **Colin Matthews** Rosamund's March
- 3 **Christopher Norton** Get in Step: no.12 from 'The Microjazz Collection 2'
- 4 **Peter Gritton** Timewarp. *Fingerprints (Faber)*
- 5 **Lajos Papp** Rhythm Playing: no.19 from '22 Little Piano Pieces' (*Editio Musica/Boosey & Hawkes*)
- 6 **Prokofiev** The Cat (*p.11*), from 'Peter and the Wolf', Op.67, arr. Barratt (*Boosey & Hawkes*)

**PLAYING AT SIGHT**: a short piece in simple time, with hands together, in the key of C, G, D, A or F major, A, E or D minor. Some accidentals, dotted and tied notes may be included. See paragraph *e* on page 20.

### AURAL TESTS FOR THE GRADE

\* Published by the Board.

## Piano GRADE 3

**SCALES, ARPEGGIOS AND BROKEN CHORDS\*:** from memory:

**Scales:** major and minor (melodic *or* harmonic at candidate's choice):

(i) in similar motion with hands together one octave apart, and with each hand separately, in the following keys:

A, E, B, B $\flat$ , E $\flat$  majors } (two octaves)  
B, G, C minors }

(ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the keys of A and E $\flat$  majors (two octaves)

**Chromatic Scales:** with each hand separately, beginning on A $\flat$ , B and C (two octaves)

**Arpeggios:** the common chords of A, E, B, B $\flat$  and E $\flat$  majors, and B, G and C minors, in root position only, with each hand separately (two octaves)

**Broken Chords:** formed from the chords of G and F majors, and E and D minors, with each hand separately, according to *either* of the following patterns at the candidate's choice:

### Pattern 1



L.H. *fingering and starting notes as appropriate*

### or Pattern 2



L.H. *fingering and starting notes as appropriate*

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

#### LIST A

- 1 **Dieupart** Passepied: 6th movt from Suite no.2 in D
- 2 **Rathgeber** Aria: no.28 from 'Musikalischer Zeit-Vertreib' } *Selected Piano Exam Pieces 2005–2006, Grade 3*  
(Associated Board)
- 3 **S. Wesley** Sonatina in B $\flat$ : no.8 from '12 Sonatinas', Op.4 }
- 4 **C. P. E. Bach** March in D, H.1.1, BWV Anh. 122. *The Anna Magdalena Bach Book of 1725 (Associated Board)*
- 5 **Mozart** Allegro in B $\flat$ , K.3. *No.8 from Mozart 25 Early Pieces (Associated Board) or No.12 from A Keyboard Anthology, 1st Series, Book 1 (Associated Board)*
- 6 **Pleyel** Menuetto in C (Lesson no.17 from 'Méthode pour le piano forte'). *No.15 from A Keyboard Anthology, 1st Series, Book 1 (Associated Board)*

#### LIST B

- 1 **Gurlitt** Song: no.1 from 'Miniatures', Op.172
- 2 **Tchaikovsky** Marche des soldats de bois: no.5 from 'Album pour enfants', Op.39 } *Selected Piano Exam Pieces*  
2005–2006, Grade 3  
(Associated Board)
- 3 **Tarp** Sunshine: no.6 from 'Six Easy Pieces', Op.55a }
- 4 **Hiller** Polish Song, Op.117 no.18. *More Romantic Pieces for Piano, Book 1 (Associated Board)*
- 5 **Niemann** Morgen im Walde (Morning in the Woods), Op.58 no.15. *New Recital Book for Piano, Vol. 1 (Schott ED 2793/M.D.S.)*
- 6 **Stravinsky** Lento: no.6 from 'Les cinq doigts' (*Chester/Music Sales*)

#### LIST C

- 1 **Bartók** Dance: no.8 from 'For Children', Vol. 2
- 2 **Siegfried Merath** Cha-Cha: no.4 from 'Tanz-Typen', Vol. 1 } *Selected Piano Exam Pieces 2005–2006, Grade 3*  
(Associated Board)
- 3 **Raymond Weber** Equivoque no.8 }
- 4 **Mike Cornick** Sue's Blues: no.3 from 'Easy Jazzy Piano 2' (*Universal 16590/M.D.S.*)
- 5 **Michael Finnissy** Tango. *Spectrum 2: 30 Miniatures for Solo Piano (Associated Board)*
- 6 **William Gillock** Flamenco. *No.18 from Hello, Mr Gillock! Hello, Carl Czerny! (Breitkopf & Härtel EB 8627)*

**PLAYING AT SIGHT:** a short piece in simple time in the key of C, G, D, A, E, F, B $\flat$  or E $\flat$  major, A, E, B, D, G or C minor. See paragraph *e* on page 20.

#### AURAL TESTS FOR THE GRADE



## Piano GRADE 5

**SCALES AND ARPEGGIOS\***: from memory:

### Scales:

- (i) in similar motion with hands together one octave apart, and with each hand separately, in *all* keys, major and minor (melodic *or* harmonic at candidate's choice) (three octaves)
- (ii) in contrary motion with both hands beginning and ending on the key-note (unison), in the keys specified in one of the following groups chosen by the candidate (two octaves):

Group 1: A, F, D $\flat$  majors and harmonic minors

Group 2: D, F $\sharp$ , B $\flat$  majors and harmonic minors

### Chromatic Scales:

- (i) in similar motion with hands together one octave apart, and with each hand separately, beginning on any note named by the examiner (three octaves)
- (ii) in contrary motion with hands beginning and ending on the same note (unison), beginning on D and A $\flat$  (two octaves)

**Arpeggios**: the major and minor common chords of *all* keys, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

**THREE PIECES**: one chosen by the candidate from each of the three Lists, A, B and C:

#### LIST A

- 1 **Handel** Gigue: 5th movt from Suite no.7 in G minor, HWV 432
- 2 **Hook** Rondo: 2nd movt from Sonatina in E, Op.12 no.12
- 3 **Kirnberger** Les Carillons: no.20 from 'Recueil d'airs de danse caractéristiques'
- 4 **Clementi** Sonatina in C, Op.36 no.3: 3rd movt, *Allegro*. No.3 from *Clementi Sonatinas, Op.36 & 4* (Associated Board)
- 5 **Kuhlau** Sonatina in C, Op.55 no.3: 1st movt, *Allegro con spirito*. No.6 from *Kuhlau Sonatinas, Vol. 1* (Peters EP 715a)
- 6 **Scarlatti** Sonata in A, Kp.453. No.37 from *Baroque Keyboard Pieces, Book 3* (Associated Board)

} Selected Piano Exam Pieces  
2005–2006, Grade 5  
(Associated Board)

#### LIST B

- 1 **Bloch** Dream: no.10 from 'Enfantines'
- 2 **Lyadov** Bagatelle no.1 from 'Trois bagatelles', Op.53
- 3 **Burgmüller** La Tarentelle: no.20 from '25 études faciles et progressives', Op.100
- 4 **Gade** Boys' Merry-go-round (Ringeltanz): no.2 from 'Children's Christmas', Op.36. No.2 from *Gade Aquarelles and Other Pieces* (Associated Board) **or** *More Romantic Pieces for Piano, Book 3* (Associated Board)
- 5 **Glière** Sketch (Esquisse) in D. No.3 from *Glière Twelve Sketches, Op.47* (Associated Board) **or** *More Romantic Pieces for Piano, Book 3* (Associated Board)
- 6 **S. Heller** Study in A $\flat$ , Op.47 no.23. *Short Romantic Pieces for Piano, Book 2* (Associated Board) **or** No.15 from *A Keyboard Anthology, 1st Series, Book 2* (Associated Board)

} Selected Piano Exam Pieces  
2005–2006, Grade 5  
(Associated Board)

#### LIST C

- 1 **William Gillock** New Orleans Nightfall, from 'New Orleans Jazz Styles'
- 2 **Villa-Lobos** Adeus, bella morena!: no.2 from 'Cirandinhas'
- 3 **Richard Rodney Bennett** Diversion no.5
- 4 **Cuong Nguyen** Ostinato. *Australian Piano Miniatures (Red House/U.M.P.)*
- 5 **Peter Sculthorpe** Song for a Penny. *Spectrum 3: An International Collection of 25 Pieces for Solo Piano* (Associated Board)
- 6 **Shostakovich** Gavotte: no.2 from 'Dances of the Dolls' (Boosey & Hawkes)

} Selected Piano Exam Pieces  
2005–2006, Grade 5  
(Associated Board)

**PLAYING AT SIGHT**: a short piece in simple or compound time in the key of C, G, D, A, E, F, B $\flat$ , E $\flat$  or A $\flat$  major, A, E, B, F $\sharp$ , C $\sharp$ , D, G, C or F minor. See paragraph *e* on page 20.

#### AURAL TESTS FOR THE GRADE

\* Published by the Board.

## Piano GRADE 6

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** ABRSM Grade 5 must have been passed.

**SCALES AND ARPEGGIOS\*:** from memory:

### Scales:

- (i) legato, in similar motion with hands together one octave apart, and with each hand separately, in *all* keys, major and minor (*both* melodic *and* harmonic) (four octaves)
- (ii) staccato, with each hand separately, in the keys specified in one of the following groups chosen by the candidate (four octaves):
  - Group 1: C, A, F#, E♭ majors
  - Group 2: G, E, B♭, D♭ majors
- (iii) legato, in contrary motion with both hands beginning and ending on the key-note (unison), in the major and harmonic minor keys of the group chosen for (ii) above (two octaves)
- (iv) staccato, in thirds with each hand separately (fingered 2 and 4) in the key of C major (two octaves)

### Chromatic Scales: legato *only*

- (i) in similar motion with hands together one octave apart, and with each hand separately, beginning on any note named by the examiner (four octaves)
- (ii) in contrary motion with hands beginning and ending on C with the L.H. and E with the R.H., a third apart (two octaves)

**Arpeggios:** legato *only*, in similar motion with hands together one octave apart, and with each hand separately:

- (i) the major and minor common chords of *all* keys, in root position only (four octaves)
- (ii) diminished seventh chords beginning on B, C#, D# and E (three octaves)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **John Loeliet** Corant: 3rd movt from Lesson in E minor
- 2 **Arne** Andante: 1st movt from Sonata no.2 in E minor
- 3 **J. L. Dussek** Allegro: 1st movt from Sonatina in E♭, Op.19 no.6
- 4 **C. P. E. Bach** Solo per il Cembalo in E♭, H.16, Wq.65/7. *The Anna Magdalena Bach Book of 1725 (Associated Board)*
- 5 **Telemann** Fuga prima in G minor, TWV 30:21. *Pages 6–7 from Telemann Easy Fugues with Little Pieces (Schott ED 9015/M.D.S.)*
- 6 **Vaňhal** Allegro from Sonatina in A, Op.2 no.1 (*Bärenreiter Praha H 7926/Bärenreiter*)

} *Selected Piano Exam Pieces 2005–2006,  
Grade 6 (Associated Board)*

### LIST B

- 1 **Bridge** Impromptu: 2nd movt from 'Miniature Suite'
- 2 **Grieg** Einsamer Wanderer: no.2 from 'Lyrische Stücke', Op.43
- 3 **Granados** Vals poético no.5
- 4 **Chopin** Prelude in B minor, Op.28 no.6. *Chopin An Introductory Album (Associated Board)* **or** No.7 from *A Keyboard Anthology, 2nd Series, Book 5 (Associated Board)*
- 5 **S. Heller** Song without Words, Op.120 no.1. *No.13 from Heller 23 Miscellaneous Pieces (Associated Board)*
- 6 **Schütt** In the Garden (Im Garten), Op.108 no.1. *No.5 from Schütt 19 Romantic Pieces (Associated Board)* **or** *More Romantic Pieces for Piano, Book 3 (Associated Board)*

} *Selected Piano Exam Pieces 2005–2006,  
Grade 6 (Associated Board)*

### LIST C

- 1 **Brian Bonsor** Feelin' Good: no.3 from 'Jazzy Piano', Book 2
- 2 **Norman Dello Joio** Prayer of the Matador: no.2 from 'Lyric Pieces for the Young'
- 3 **Tcherepnin** Bagatelle no.9, from 'Bagatelles', Op.5
- 4 **Richard Rodney Bennett** Eight maids a-milking: no.2 from 'Partridge Pie', Book 2 (*Novello/Music Sales*)
- 5 **Christopher Norton** Lavender's Kind of Blue: no.3 from 'Lavender's Kind of Blue' (*Boosey & Hawkes*)
- 6 **Karen Tanaka** Lavender Field. *Spectrum 3: An International Collection of 25 Pieces for Solo Piano (Associated Board)*

} *Selected Piano Exam Pieces  
2005–2006, Grade 6  
(Associated Board)*

**PLAYING AT SIGHT:** see paragraph *e* on page 20.

### AURAL TESTS FOR THE GRADE

\* Published by the Board.

## Piano GRADE 7

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** ABRSM Grade 5 must have been passed.

**SCALES AND ARPEGGIOS\*:** from memory:

**Scales:** legato *or* staccato, as directed by the examiner:

(i) in similar motion with hands together one octave apart, and with each hand separately, in the keys specified in one of the following groups chosen by the candidate (minors in *both* melodic *and* harmonic forms) (four octaves):

Group 1: C, D, E, F $\sharp$ , B $\flat$ , A $\flat$  majors and minors

Group 2: G, A, B, F, E $\flat$ , D $\flat$  majors and minors

(ii) in similar motion with hands together a third apart in the major and harmonic minor keys of the group chosen for (i) above (four octaves)

(iii) in contrary motion with both hands beginning and ending on the key-note (unison) in the major and harmonic minor keys of the group chosen for (i) above (two octaves)

(iv) legato *only*, in thirds with each hand separately in the key of C major (two octaves)

(v) staccato *only*, in sixths with each hand separately (fingered 1 and 5) in the key of C major (two octaves)

**Chromatic Scales:** legato *or* staccato, as directed by the examiner:

(i) in similar motion with hands together one octave apart, and with each hand separately, beginning on any note named by the examiner (four octaves)

(ii) in contrary motion with hands beginning and ending on the same note (unison), beginning on C and F $\sharp$  (two octaves)

**Arpeggios:** legato *only*, in similar motion with hands together one octave apart, and with each hand separately:

(i) the major and minor common chords, in first inversion *only*, of the keys of the scale group chosen above (four octaves)

(ii) dominant seventh chords, in root position *only*, in the keys of the scale group chosen above (three octaves)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- |   |   |
|---|---|
| 1 <b>Handel</b> Allegro: 2nd movt from Suite no.2 in F, HWV 427   | } <i>Selected Piano Exam Pieces 2005–2006, Grade 7</i><br><i>(Associated Board)</i> |
| 2 <b>J. W. Hässler</b> Presto: 2nd movt from Sonata no.6 in C   |   |
| 3 <b>Mozart</b> Allemande: 2nd movt from Suite in C, K.399/385i   |   |
| 4 <b>J. S. Bach</b> Partita no.5 in G, BWV 829: 3rd movt, <i>Corrente</i> . <i>Bach Partitas 4–6 (Associated Board)</i>               |   |
| 5 <b>Beethoven</b> Sonata in E $\flat$ , Op.7: 3rd movt, <i>Allegro (Associated Board)</i>  |   |
| 6 <b>Haydn</b> Sonata in E, Hob.XVI/31: 1st movt, <i>Moderato</i> . <i>Haydn Selected Keyboard Sonatas, Book 3 (Associated Board)</i> |   |

### LIST B

- |  |   |
|--|---|
| 1 <b>Glière</b> Esquisse: no.10 from '12 esquisses', Op.47   | } <i>Selected Piano Exam Pieces 2005–2006,</i><br><i>Grade 7 (Associated Board)</i> |
| 2 <b>Grovez</b> Chanson de l'escarpolette: no.7 from 'L'almanach aux images'   |   |
| 3 <b>Krumpholtz</b> Des Abends: no.1 from 'Phantasiestücke', Op.12   |   |
| 4 <b>Grieg</b> Butterfly: no.1 from 'Lyric Pieces', Book 3, Op.43. <i>No.23 from Grieg 38 Pianoforte Pieces, Book 2 (Associated Board)</i>                               |   |
| 5 <b>Liszt</b> En Rêve: Nocturne, S.207. <i>Liszt 21 Short Piano Pieces (Associated Board) or No.10 from A Keyboard Anthology, 2nd Series, Book 5 (Associated Board)</i> |   |
| 6 <b>Skryabin</b> Prelude in G $\flat$ : no.13 from '24 Preludes', Op.11 ( <i>Henle or Henle–Schott/M.D.S.</i> )   |   |

### LIST C

- |  |   |
|--|---|
| 1 <b>Bernstein</b> For Johnny Mehegan: no.2 from 'Four Anniversaries'  | } <i>Selected Piano Exam Pieces 2005–2006,</i><br><i>Grade 7 (Associated Board)</i> |
| 2 <b>Ravel</b> Valse noble et sentimentale no.5  |   |
| 3 <b>Kadosa</b> Andante <i>and</i> Sostenuto, rubato: 1st <i>and</i> 2nd movts from Suite for Piano, Op.1 no.3                   |   |
| 4 <b>Bartók</b> Sostenuto: 4th movt from Suite, Op.14 ( <i>Universal 5891/M.D.S.</i> )   |   |
| 5 <b>Sylvie Bodorová</b> Carousel. <i>Spectrum 3: An International Collection of 25 Pieces for Solo Piano (Associated Board)</i> |   |
| 6 <b>Ibert</b> Le petit âne blanc: no.2 from 'Histoires' ( <i>Leduc/U.M.P.</i> )   |   |

**PLAYING AT SIGHT:** see paragraph *e* on page 20.

### AURAL TESTS FOR THE GRADE

## Piano GRADE 8

**THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT:** ABRSM Grade 5 must have been passed.

**SCALES AND ARPEGGIOS\*:** from memory, in the following keys:

C, D, B, F#, F, E♭, A♭, D♭ majors and minors

**Scales:** legato *or* staccato, as directed by the examiner:

- (i) in similar motion with hands together one octave apart, and with each hand separately, in the above keys (minors in *both* melodic *and* harmonic forms) (four octaves)
- (ii) in similar motion with hands together a third apart, and a sixth apart, in the above keys (minors in harmonic form *only*) (four octaves)
- (iii) legato *only*, in thirds with each hand separately in the keys of C and B♭ majors (two octaves)

**Chromatic Scales:** legato *or* staccato, as directed by the examiner:

- (i) in similar motion with hands together a minor third apart, beginning on any note named by the examiner (four octaves)
- (ii) legato *only*, with each hand separately, in minor thirds beginning on A#/C# (two octaves)

**Arpeggios:** legato *only*, with hands together one octave apart, and with each hand separately:

- (i) the common chords, in root position, first and second inversions, of the above keys (four octaves)
- (ii) dominant seventh chords, in root position *only*, in the above keys (four octaves)
- (iii) diminished seventh chords beginning on any note named by the examiner (four octaves)

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

### LIST A

- 1 **J. S. Bach** Allemande: 2nd movt from Partita no.4 in D, BWV 828
- 2 **Shostakovich** Prelude and Fugue in E♭: no.19 from '24 Preludes and Fugues', Op.87
- 3 **Scarlatti** Sonata in D, Kp.535
- 4 **J. S. Bach** Prelude and Fugue in A minor, BWV 889: no.20 from 'The Well-Tempered Clavier', Part 2 (*Associated Board*)
- 5 **Handel** Suite no.8 in F minor (1720 Collection), HWV 433: 1st and 2nd movts, *Prelude and Fuga (Allegro)*. *Handel Eight Great Suites, Book 2 (Associated Board)*
- 6 **Hindemith** Interludium (pp.27–28) and Fugue no.6 (*Fuga sexta*) in E♭, from 'Ludus Tonalis' (*Schott ED 3964/M.D.S.*)
- 7 **Lekeu** Fughetta in B minor (from Sonata for Piano). *French Romantic Repertoire, Level 2 (Faber)*
- 8 **Scarlatti** Sonata in D minor, Kp.444, L.420. *No.152 from Scarlatti 200 Sonatas, Vol. 4 (Editio Musica/Boosey & Hawkes)*

### LIST B

- 1 **C. P. E. Bach** Allegro assai: 1st movt from Sonata in F minor, H.173, Wq.57/6
- 2 **Mozart** Allegro moderato: 1st movt from Sonata in C, K.330/300h
- 3 **Beethoven** Sonata in E minor, Op.90: 1st movt
- 4 **Beethoven** Sonata in G, Op.79: 1st movt, *Presto alla tedesca (Associated Board)*
- 5 **Clementi** Sonata in G, Op.37 no.2: 1st movt, *Allegro*. *No.14 from Clementi Selected Piano Sonatas, Vol. 2 (Henle or Henle–Schott/M.D.S.)*
- 6 **Haydn** Sonata in D, Hob.XVI/24: 1st movt, *Allegro*. *No.39 from Haydn Complete Piano Sonatas, Vol. 2 (Wiener Urtext/M.D.S.)*
- 7 **Haydn** Sonata in E♭, Hob.XVI/49: 1st movt, *Allegro*. *No.59 from Haydn Complete Piano Sonatas, Vol. 3 (Wiener Urtext/M.D.S.)*
- 8 **Schubert** Sonata in E, D.459: 1st movt, *Allegro moderato*. *Schubert Complete Pianoforte Sonatas, Vol. 1 (Associated Board)*

\* Published by the Board.

## Piano: GRADE 8

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### LIST C

- 1 **Arensky** Impromptu: no.1 from 'Quatre morceaux pour piano', Op.25
- 2 **Billy Mayerl** Autumn Crocus
- 3 **Schumann** Intermezzo: no.4 from 'Faschingsschwank aus Wien', Op.26
- 4 **Liszt** Dem Andenken Petöfis
- 5 **Rawsthorne** Bagatelle no.3
- 6 **Takemitsu** Romance
- 7 **Albéniz** Castilla (Seguidillas): 7th movt from 'Suite espagnole', Op.47 (*Schott ED 5068/M.D.S.*)
- 8 **Chopin** Polonaise in C minor, Op.40 no.2. *Chopin Polonaises (Henle or Henle-Schott/M.D.S.)*
- 9 **Debussy** Arabesque no.1 in E. *Debussy Two Arabesques (Wiener Urtext/M.D.S.)*
- 10 **Fauré** Barcarolle no.4 in Ab, Op.44. *Fauré 13 Barcarolles (Piano Works, Vol. 2) (Peters EP 9560b)*
- 11 **Edward Gregson** No.6 from 'Six Little Piano Pieces' (*Novello/Music Sales*)
- 12 **Benjamin Lees** Nos.7 and 9 from 'Kaleidoscopes'. *Boosey & Hawkes 20th-Century Piano Collection: from 1945 (Boosey & Hawkes)*
- 13 **Medtner** Idylle: no.1 from 'Three Arabesques', Op.7 (*Benjamin/Boosey & Hawkes*)
- 14 **Mendelssohn** Scherzo in E minor, Op.16 no.2. *No.6 from A Keyboard Anthology, 1st Series, Book 5 (Associated Board)*
- 15 **Poulenc** Nocturne no.1 in C, from 'Nocturnes' (*Heugel/U.M.P.*)

} *Selected Piano Exam Pieces  
2005–2006, Grade 8  
(Associated Board)*

**PLAYING AT SIGHT:** see paragraph *e* on page 20.

### AURAL TESTS FOR THE GRADE